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EDITORIAL

A brief hello for the Ackermonger. Perry has become quite tied up with his special series **MONSTERS AND IMAGINATIVES**, as well as the 100-volume autobiography he is just beginning. He's also laying the groundwork for the soon-to-be Museum of the Fantastic (or whatever they wind up calling it when the City of Los Angeles decides creating a proper home for the cohes- tion we will always fondly know as the Ackermonger). It seems that every month, the Ackermonger becomes in- volved with more and more fantastic projects just to brighten everyone's day.

Since I am penning this poor substitute during the holidays as they beat me the air and everyone seems to be running about frantically making strange faces at each other and grabbing odd packages, I will be over- chivally brief.

I just want to wish everyone, Perry and Wendy Ackermonger, all of our columnists and writers, the many fascinating creative people who graciously allow us the time to talk to them, our staff here in the office and most of all, you, our all-important readers, a festive season's greetings. And I mean it! As we spend our days here discussing and planning the pictures and words you will most want to see, choosing which exciting projects you will be most interested in learning about and responding to your many kind phone calls and let- ters, I begin to feel as if I know each one of you per- sonally. It's like we're all very close friends, only tem- porarily separated by the miles.

And of course, Mr. Monster has told that way for many, many years.

Well, in the spirit of our dear editor, **HAPPY HOLIDAYS AND A HAPPY NEW YEAR!**

HAL MONSTER



FREDDY'S BACK!

60



James Leigh points Tony Perkins in the right direction on the set of **POV: CIRCUS**.

28

ALL ABOUT THE

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MONSTER

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Lovely Laurene Landon Meets Aargh the Awful in AMERICA 3000

What will life be like 1,000 years from now? Pretty tough, according to the makers of the new movie *America 3000*. Society will degenerate into warring tribes of men and women, constantly at odds with their sexual opposites. People's worldviews will be torn by barely understood, pre-holocaust magazines and rock videos. And the young women warriors will only come of age if they survive a hairy encounter in the Pit of Aargh the Awful!

But the world of the future does possess one bright spot, actress Laurene Landon. The statuesque blonde beauty has thrilled audiences in recent years with her portrayals of *Isadora* and *Telstar*. This time she's Yana, queen of the amazon tribe. And when she takes on the vicious Aargh, the creature had better watch out!

"I do all my own stunts in most of my movies," the athletic Landon reveals. "In this picture, like all the other girls, I have to crawl into Aargh's pit for my rite of adulthood. When the others go in to fight him, he just beats them up and throws 'em right out through the rafters."

"My character is a bit different. My scene with the monster is hilarious. At first, he beats me up totally! Then it turns around, into a comedic fight. I start bouncing him off the walls, kicking him, jumping on his back and spinning him around. It's a scream!"

Despite what she does to poor Aargh, lovely Laurene has a soft spot in her heart for the hapless horror. "He's kind of like a giant, hairy E.T.," she says. "He walks around the entire movie with a ghetto blaster that he's found. I think he stole the picture. They're probably going to make Aargh a doll!"

Maybe. But much as we love monsters, we'd prefer a Laurene doll any day!



Pre-production started in January for three months on MGM's "science future" epic *Sea Bumpers* at \$15 million, filming will begin in the Spring for a proposed Christmas 1986 release. Barry Beckerman will produce the "young love story set in the future..."

Smart Egg Pictures, the Swiss-based production company recently inspired with *A Night in the Devil* and *Dead Tracks*, will make two new fantasy films this year. The first is yet another version of Edgar Allan Poe's *The Great Egg*, to be filmed in Australia. Much more interesting is their second project—H.P. Lovecraft's *Shadows Over Innsmouth*. No production details have been set yet.

The Garmen ESP adventure *Jay* has been delayed due to the "vast amount of special effects sequences in the film."

Music Video director Markel Axis plans to make a full-length horror feature called *Basins*.

Bob Harris, who directed *The Winds of Hell* (Cine), describes it as "a super-scientific science fiction wrestling movie."

Stephen Cross will co-produce and direct *Dark Age* for RKO-PGA release. Filmed in Australia, it tells of a huge rogue prototype that terrorizes Daniel and its inhabitants.

Robert Short, who did the special effects on *Grease*, is making *Blissful* for New Horizons.

Cannon plans to remake *All Stars* and the *Party Takers* in Africa this year.

Liznet Bart is planning a musical version of *The Nutcracker* at Nite Daze for the London stage.

Canadian-based Lightscape Motion Picture Company has already completed a low-budget SF film, *Music of the Spheres*, and is planning a second, *Strange Horizons*.

Cannon's *Ultimate* had the sub-title *Space Vampires* added to its poster art in Britain, while in Japan it opened simply as *Space Vampires*.

Co-creator of the *Muppets*, Frank Oz, is directing the musical remake of *Little Shop of Horrors* for Warner Bros. at Britain's Pinewood Studios. Based on the off-Broadway and London stage hit by Howard Ashman & Alan Menken and the 1960 Roger Corman movie, the new version stars Rick Moranis and Ellen Greene. Steve Martin plays Grin Bonello, a heavy-leather biker and sadistic dentist, in this tale of a talking plant.

Over at the U.K. EMI Studios, Gene Wilder directs and stars in *Naughty Rascals* for Orion. The comedy features Gilda Radner, Dom DeLuise, Jonathan Pryce, Paul Smith and Peter Vaughan.

Battle is described as an "erotic horror movie." Budgeted between \$2—3 million and written by Stephen Volk, Ken Russell is set to direct. Meanwhile, Volk's long-running project from Goldcrest, *Never Walks*, seems to be permanently on ice.

20th Century Fox's upcoming list of new titles includes *Alma*, the long-awaited sequel to their smash hit *Alma*, filmed at Pinewood. Directed by James (The Terminator) Cameron from his own screenplay, the film stars Sigourney Weaver reportedly refusing to appear in the more bloody scenes), James Remar, Paul Reiser and Lance Henriksen. Stan Winston and Doug Seawick are handling the special effects. Fox is also planning *Big Trouble* is Little China, a fantasy from director John Carpenter, scripted by W.D. (Dickens) (Lenny) Richten, David Cronenberg's remake of the *Ry* with Mel Brooks as executive producer; and *Project X*, about a chimp who is taught to talk in sign language and fly jet simulators.

Reluctant Dreams, which completed principal photography in 1985, has been re-edited and had some new scenes shot in order to prepare it for a 1986 release.

Due to the inauspicious response to Steven Spielberg's *Amazing Stories*, new people have been hired as creative consultants, including Richard Matheson (an important writer on Rod Serling's original *Twilight Zone*). Scripts selected for the second year of *Amazing Stories* are being torn apart and rethought in order to bring an entirely new slant to the series for its return to production in February 1986.

On a similar note, *The Twilight Zone*, while given a go-ahead to shoot more episode to fill out its first season, it has been instructed by CBS not to be so depressing and downbeat all of the time. CBS believes that this is why the ratings on it have been slipping. A script by Marian Ellison called "Knackles" (based on an idea by Donald Westlake), had been approved for production by CBS and Ellison was set to direct it when they pulled the plug just a handful of days before the script would have gone before the

camera. Alice Henderson, head of Standards and Practices in New York, read the script in late November, hated it, realized that CBS had already approved it and gave to it that this approval was lifted. The *Twilight Zone* production company had already been in preproduction on "Knackles" and had hired Ed Asner to play a supernatural who gets his comeuppance from the title character. Ellison was outraged by the CBS action, naming a "crazed" as the production company had already spent as much as forty thousand dollars in preparation to shoot the script. This would have been Ellison's first directing stint. In protest of the CBS interference, Ellison resigned from the show where he had been employed for nearly a year. Ellison's volatile departure from CBS was reported on *Entertainment Tonight*, where he was interviewed, and in the Dec. 14, 1985 issue of *TV Guide*. The *Twilight Zone* had already aired three of Ellison's stories—"Pledin' of the Lost Hour," "One Life Furnished in Early Poverty" and "Shattered."

Legend has received a PG rating and will be released in the U.S. in the spring of '86. A lot of rumors have circulated about this \$30 million Ridley Scott fantasy, but all have agreed that it is visually stunning. The original soundtrack score by Jerry Goldsmith will be replaced with one by the rock group Tangerine Dream.

A new screenplay for *Star Trek II* is being worked on by Nicholas (Star Trek II) Meyer and producer Harve Bennett in preparation for a Feb. '86 start date. The film is slated for a Christmas '86 release. Originally scheduled for summer '86, shooting was pushed back when an earlier draft of the screenplay delivered in September by other writers was considered unacceptable. Nimoy will direct *Star Trek II*.

Pete of Joe Dante's film *Explains* have a special treat in the videocassette release of the film as the director did some re-editing on the film and inserted some little sequences not seen during its theatrical release.

Bob Hooper is directing a sequel to *The Great Christmas Messian* for Cannon Films.

The Sater Units is in the works for a return to television. Apparently, though, they are planning to do remakes as in *Alfred Hitchcock Presents*.

Foreign news
from Stephen Jones



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There is only one Mr. Monster. Forrest J Ackerman is the world's greatest living (?) authority on horror, science fiction and monster movies and New Media's got him.

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ALLOW 8 TO 10 WEEKS FOR DELIVERY

DIRECTOR ROBERTA FINDLAY HAS A LOT OF STRANGE IDEAS. YOU'LL SEE WHAT SOME OF THEM ARE IN...

ORACLE



BY SHARON WILLIAMS



DIRECTOR Roberta Findlay is a very honest lady. She hated everyone. "I have a terrible hatred of most people," she says, "and I'd

like to see them all dead. They're inefficient, boring, stupid and lazy. However, after working with people for a couple of days, I do grow to hate them even more."

Making the supernatural mystery, *The Oracle* has been a cathartic experience for Findlay. "I wouldn't ever go out and actually kill anyone but when I'm directing a scene where some guy's head is being pulled off, I can superimpose the various people's heads I'd like pulled off. So there!"

The talk is tough but then Findlay is a graduate of the self-taught film school of hardcore knuckles. Born and raised in the Bronx, Findlay simultaneously attended City College in Manhattan and the Manhattan School of Music. "Like the rest of my generation," she sighs, "I studied the piano. Unfortunately, I progressed further than anybody else and got the idea that I could get somewhere with it. I was wrong. But I did meet my future husband at City College." But Findlay is no film school-bred movie buff. "There is no equivalent that I know of in New York for USC or UCLA. NYU is not terrific and the people I've met from there are really jerks. They have no real physical experience in anything—editing, shooting, whatever

I've shot and directed about 120 X-rated pictures. That's where I learned everything. Personally though, it's a horror film break. I'll go see any horror film, no matter how atrocious, and I see them very seriously. I don't consider them campy at all. So making a horror film seemed the most logical and economically safe route for us to go. If we make money on *The Oracle*, then we'll probably try the next piece of film, whatever that may be. Essentially, I just read scripts and try to look for something that is interesting."

Findlay didn't have to look very far for *The Oracle*. "The film is based on an original story by my scriptwriter, R. Allen Leifer, who had done a lot of research on paranormal episodes and people using Ouija Boards. It got to



An ancient Gypsy curse releases an
army of unworldly
haunted pests in
The Grudge



him, I guess, but he claims his wife had some sort of an experience. Of course, I don't believe this but he did and his wife certainly did. So we decided to make a film about a Ouija Board.

"I didn't think it had been used in a film before," Findley continues, "so we contacted Parker Brothers (who make the boards) and sent them a synopsis of the story. They said, and I quote, 'Get lost.' I thought Ouija was a generic word, but it's a trademark. Parker Brothers owns the word. They invented it. So we had to invent our own."

While the Ouija Board belongs to the game makers, the ancient device called the planchette, on which the hands are placed and mystically moved to spell out a message, does not. "The planchette is what the Ouija Board is based on," Findley explains. "It's the original automatic writing device and mediums still use it today. When the planchette first appeared around 1600, it was a triangulated artifact with little wheels underneath so that it could move. A quill was stuck vertically into a hole at the top. The planchette rested on a piece of paper and you sat there and talked to it. It's much more sophisticated today. Now it rolls on ball bearings and they use a ball point pen. . . .

"Planchette is a French word," the

director continues, "which means a small piece of wood, but we thought that was quite boring so our writing device is a green jade hand holding a feathered quill. If isn't anybody's hand in particular, just a hand with the ring on it kept in an elaborate antique box."

The hand, or "oracle," as it is called in the film, has been passed down from one medium to another and in fact won't allow itself to be removed from the medium's house. Ray and Jennifer Jorgens, played by newcomers Caroline Caprice Powers and Roger Neal, move into this newly renovated turn-of-the-century apartment, formerly the home of a strange Gypsy woman, Mrs. Malatesta (Iris St. Paul). Jennifer finds the old woman's abandoned belongings in the basement and is fascinated by the small box. Peppew (Chris Marie Dawson), the building superintendent, explains that the box contains an "oracle," a writing hand the old gypsy had used to communicate with the dead. Later, Jennifer attempts to use the oracle and is rewarded with a message from an unhappy soul—"Help Me"—but of course no one pays attention to Jennifer.

The Grudge actually has two plots, brought together by the writing device. "The messages that Jennifer

receives," Findley explains, "are from the soul of this poor man who theologically committed suicide but was actually murdered by his wife and business partner. When Jennifer finds out who the man is she contacts his wife, but of course the wife already knows all about the murder. The wife and her cohort in crime then kill Peppew (P. LaTeste), this 350 pound killer, to silence the girl. But Jennifer is 'sensitive' and the oracle has its own protective weapons.

"The dead man, however, won't let up. He wants Jennifer to avenge his death in one way or another. As a spirit wandering in purgatory—he probably wasn't Jewish—he isn't allowed to harm anyone. We made that up. All he can do is encourage and leave messages through the oracle. Meanwhile, Jennifer's husband and friends think she's cracked up."

Physically, the characters in *The Grudge* do much more than just crack up. Some, to Findley's delight, are literally ripped apart. "You can hear the smile in her voice when she talks about the film's special effects. 'My partner, producer Walter E. Sar, found this group of horror film nuts who call themselves Horrors. We started out with three young guys in their twenties, but the next time we would have a



The *Grudge* director Roberts Findley professes to have "a terrible hatred of most people," and says she'd like to "see them all dead." Considering some of these scenes from her movie, we can only be thankful that she prefers shooting with a camera to shooting a gun.



meeting, some more would appear out of nowhere. I don't know where they came from! We wound up with a dozen guys, half of whom I don't know. But this pack of ghosts was dying to work on the film and they did a great job.

"One of the physical effects the boys did was a very realistic dummy torso of a girl. It could even breathe. They painted it just right and when it gets stabbed the blood just comes spurting up. It's terrific! My partner thinks I'm sick and crazy.

"Then we have the famous bugs," Findley continues. "The oracle can protect itself, glows in the dark, makes weird sounds, writes by itself and won't be thrown away or even moved from the medium's house. Anyone who tries is in deep trouble. Jennifer tries and of course the entire apartment falls apart! *Requiem!*"

"The husband thinks she did it and gives the box to the superintendent to dispose of. The silly super tries to get the winning lottery number from the oracle, but since he isn't a medium, it doesn't work. Dejected, he splits on the board and that is the end of film. You can't insult the thing either. These horrible, green slimy bugs start coming out of the box and they cover him, but they aren't really there. The oracle has made him hallucinate. It can do

anything it wants. So he starts stabbing at these awful worms and slugs but what he is actually doing is stabbing himself!

"There is a great sequence towards the end," Findley adds with noticeable glee, "which I guess is my favorite. Poor Jennifer has been locked up in a mental institution. Her husband finds the box again in a hamper, takes it to the incinerator to throw it away and gets his head ripped off. Horarek built another excellent torso. The real actor struggles for a time with the demon's claws slashing at him. The claws put some really ugly gashes on the actor's latex-laden neck. Then we cut to the dummy head being pulled off at a take force and rolling down the incinerator chute. Meanwhile, the torso is jerking around with blood pumping out of its neck. Oooh, I love it!"

Findley's grisly goings-on don't stop there. The film includes a scene where one of the characters is slashed to pieces, and another unfortunate character who actually melts. The director, at least, had a wonderful time and her enthusiasm has "spilled" onto the screen.

The *Grudge* has begun a staggered regional release through Findley's own Realtime Distributing Corp. "I've had a lot of experience being ripped off by

distributors," Findley states, "so we're going to do this ourselves."

The lady does indeed do it all. Findley not only directed *The Grudge* but, as an experienced camera operator, also served as its director of photography. Though you won't see her name on the credits, she also had a hand in the script. From beginning to end, this is a Findley film.

Female filmmakers are rather a minority in the business, so the question of how her crew of 18 and the movie world itself has reacted to her naturally comes up. "Other people have asked me this," Findley responds, "but my answer is not satisfactory at all. I've never had a problem in the film world as a director or as a camerawoman, including the first film I ever shot, a terrible film made in Argentina. I've never had a problem simply because I'm a woman. I don't even think the crew has ever thought about it. As a filmmaker, the only problems I encounter are the same ones that a man might have—I may not be interesting enough."

Soundbite fair. . .



CATACOMB



Left to right also posed as The Ghoulies. Dents stars as Frankenstein's monster, and they discuss in detail everything to pick up from Dents' as the premiere of *Frankenstein* (A-1000)

BY RON MAGID

As one might expect, things pick up a bit around October for members of The Halloween Society. Indeed, 1985 provided perhaps our busiest holiday season ever. The first week of our favorite month had barely crept by when Dents Rents—who co-presides over the Society along with myself—received a commission from New World Pictures to provide monstrous others for the party following the premiere of *Frankenstein* (A-1000), at Twentieth Century Fox studios.

The Halloween Society, as you may know, is an organization devoted to the appreciation and preservation of the craft of the makeup artist. We are not, however, costumers. Nevertheless, Dents and I were committed to deliver four fully clothed monsters—Frankenstein's creation, the Mummy, the Wolfman and Count Dracula—facilities of the very same creature who appeared in *New World's* horror comedy *Dracula* and the Wolfman were easily clothed, and

Dents had already built a fabulous costume for the Monster, left over from last Halloween. The Mummy, however, provided us with quite a challenge. We wanted to closely approximate the belated attire of Lon Chaney Jr.'s horrific Kharis—no easy task considering the brief time available I had, regrettably, agreed to play the Mummy, and so I spent the entire night hours prior to the party being swathed in bandages. These we glued over an old pair of jeans and a sweatshirt, since we had decided to make the costume a permanent one to spare us this sort of ordeal ever again! Once I was entirely under wraps, the completed suit was spray painted and doused with Fuller's earth—with the inside—in order to simulate the character's traditional crumbliness.

Needless to say, our arrival at the party created a sensation. Seven hundred skulls turned out for the gala event, and we monstrous foursome were photographed ad infinitum by the likes of *People Magazine*, *Entertainment Tonight* and the *National Enquirer* as we posed with stellar celebrities of the

magnitude of Carol Kane, Ed Begley Jr., Richard Moll and Chew Barrymore.

The party over, the Halloween Society geared up for the main event of the season, our display of famous monsters from Hollywood's golden age and original makeup from current fright films. Licensees of Kerloff's imitator, Lon Chaney Sr.'s *London After Midnight* vampire, Paul Wegener's *Golem* and Peter Lorre's bald *Dr. Sogol* graced our pantheon of horror stars, along with detailed re-creations of Frankenstein's monster, the Wolfman, the Creature from the *Black Lagoon* and the nightmarish apertion from *Cave of the Bat*.

While our display of classic monsters delighted horror fans of all ages, the cream of Hollywood's makeup community provided us with numerous sewered heads, masks and prosthetic pieces from terror tales of a more recent vintage. Maestro Tom Garman graciously allowed us to display his remarkable handwork from *The Beast Within*, *One Dark Night* and a few assorted ghouls from the TV movie, *Midnight Hour*.

Out of THE OUTER LIMITS and Into THE TWILIGHT ZONE

Director Gerd Oswald is Back in Another Dimension

BY JAMES VAN HISE



It is the custom that an invited director comes onto a show one week, bursting with new ideas, then moves on to another series the next. They work in all types of shows. It's common to do a sitcom, then a cop show, then a soap. It's rare to find a director who distinguished himself in a single genre.

Enter Gerd Oswald.

The son of German director Richard Oswald, Gerd proved to be a master of chiaroscuro during the days of black and white television, particularly on the several episodes of *The Outer Limits* which he directed. Because

science fiction allowed him to expand the visual boundaries of the medium, he continues to work on such shows when the opportunity presents itself. While he didn't direct any segments of *Twilight Zone* on its first go-round, he's back now to make up for the missed opportunity.

"Phil DeGuere [the producer of the new *Twilight Zone*] knew most of the movies I made," Oswald reveals, "and most of the TV shows I did. He and I got together as early as last fall—a year ago. He said that if I'd like, to come aboard. I said that certainly would. I've directed two segments so far and expect to do some more. I love the whole crew he's got, the whole philosophy. I feel very comfortable doing it."

At 59, Oswald possesses decades worth of filmmaking experience. As former *Twilight Zone* creative consultant Harlan Ellison says, "People with this kind of talent shouldn't be forgotten and I'm proud to have had him on the show."

FILMING A CLASSIC

As part of their unusual approach to a Christmas show, *Twilight Zone* chose to adapt the Hugo Award-winning short story "The Star" by Arthur C. Clarke.

"The scripts on *Twilight Zone* are far superior to anything I've seen around," states the director. "I don't know about all the Amazing Stories scripts, but from the first episode I saw, I don't think



H T



Although he helmed a number of well-received Outer Limits episodes in the 1960s (among them the Harlan Ellison-scripted classic, "Soldier"), Gerd Oswald didn't take his first steps into *The Twilight Zone* until 1985. Here he's shown directing an adaptation of another famous sci-fi writer's story, Arthur C. Clarke's Hugo Award-winning "The Star."

they can compare. "The Star" by Arthur Clarke is wonderful. It's going to be a very controversial show because it's about a man of the cloth who, because of what he sees, starts to disbelieve in God.

"They're on a Red Cross type of ship and they visit this burned-out planet and ask themselves why it happened. These people never had any wars, had beautiful music, exemplary art and were the purest, non-warlike people. Why did this happen to them? Was their planet used as a toy for God to light up the star over Bethlehem, so that the three Wise Men could find the child in the stable? It's a serious question. But then they say that maybe there was a reason—maybe He wanted

this generation to expire to lead the way to another generation of people. Maybe there was a reason. Could be. But it's a shame these people were totally wiped out."

In photographing "The Star," director of photography Bradford May used an unusual lighting approach to create a special otherworldly effect.

"We had a certain overlay. For instance, what they see in the spaceship is on screen fore and aft, where you can see what is below," Oswald explains. "They see the remnants of this planet and there's a very special light we agreed upon. Anything which was now-related was purple, with a purple overlay lit against a normal star field. It was very effective."

The lighting for the spaceship interior utilized neon tubes inset in ratings, thus requiring very low on-set lighting.

"The whole episode only runs about ten to twelve minutes," says Oswald, "but I think it's going to be very effective."

MODERN TIMES

Another episode of the new *Twilight Zone* which Gerd Oswald directed is "The Beacon," a cautionary tale about cults and cult leaders starring Martin Space 1999 Landau and Charles Martin Smith (who was featured in both American Graffiti films and starred in *Mean Cry Wolf*).



At Right: Fritz Weaver as a stargazing man of God dealing with a crisis of faith in the Oscar-directed Twilight Zone segment "The Star."



"Lendau plays the cult leader and Smith plays a doctor stuck in his car in Northern California. He comes across this cult and he's got to stay with them overnight," the director explains, "but he doesn't live out the night. They've got a certain belief about a lighthouse. The lighthouse beam never shines towards the sea. It shines inland and at strange moments when it hits a house, it stops. Someone in that house is going to die. Usually it's somebody there's sick. In this case it's a child. The doctor gives the little girl an injection and she heals immediately, but that is against the Beacon's wish. When the light shines on the house, if someone doesn't die a natural death, there's an accident—just to make sure that everyone knows that the Beacon's wishes have to be adhered to.

"Since he cured the child, the doctor will die. Nobody will ever know except the townspeople. They're almost like ghosts—they don't say a word. They just gather, form a circle around him and you hear a scream, a horrible scream. We know that they got him, but how? We'd never know. That's left to the imagination, but the cult leader has

proven again that the Beacon got its victim. It's a very effective show. It doesn't tell a great moral except why away from cult leaders. And it's very scary."

Lendau doesn't play the cult leader as a rabble-raising Jim Jones type, but rather quite the opposite. "He plays it very soft," says Oswald. "Very contemplative. You almost trust him. Originally we were trying to get Sterling Hayden, whom I did several movies with and who's a very dear friend of mine. But he was apprehensive about the role. He thought he couldn't do it justice."

In many respects, a director's job has only just begun when he completes filming the way the film is edited, the takes that are chosen and how they are assembled, can dramatically alter the intent and effectiveness of the final product.

"There's a sequence in there where the people surround Charlie. That I want out a certain way," Gard explains. "As they come closer and closer, the whole circle of them, there's a hand-held shot just focusing on Charlie terrified, turning in all direc-

tions. I'm going to tell my editor that that particular sequence covers Lendau's long speech where he explains why they're all interrelated in this town and how the bloodline has to be maintained. While this goes on, I want real short cuts from Charlie to the people to the hand-held shots.

"One foot cuts will play in this sequence while in 'The Star,' for instance, I have a sustained take on Fritz Weaver when he says he disbelieves. I have a high crane shot of him standing on a footbridge in the spaceship and he says 'Why, God, why did you do it to all these people?' I go all the way out with the crane as Weaver looks up and says, 'Why?' That needs sustaining, whereas the brutal lynching-type thing is more effective in quick cuts.

"I love to stay with it. I don't like the breakage in television, but quite often you have to do it. There's one shot I did which I'm kind of proud of in 'The Beacon.' We had a beautiful set, the base of a lighthouse, and it's a fishing village which has had its time. You know progress has passed it. It's all old boats which are rotting away and overturned hulls of boats. Very



desolate. But you see the shoreline in Northern California and the lights way in the distance. I had an over-the-shoulder shot, over Landes on Martin. At the end of the shot, he moves because he sees the townspeople gradually coming toward him with lanterns. He moves away from them and asks what they're doing. That shot becomes the longest shot you've ever seen—from a very tight over-the-shoulder to a very wide shot. Eventually we see that the townspeople encircle Martin while Landes goes to the steps by the door of the lighthouse and takes the position like a preacher in a church. I loved it. I'm going to keep most of it until the point where he gets frantic knowing that they're all going to kill him."

Although storyboards were prepared based on each script, Good seldom employed them.

"I make my own storyboards on the back page of my script. I usually come totally prepared. Premeditated you might say. That doesn't mean that I'll stick to that a hundred percent, but at least I go in that direction. You have to do this preparatory work particularly

when tricky special effects are involved in order to allow yourself, as the director, time to work with the editors. The mechanics should be roughly worked out in your mind. You should not come on the set and guess."

ANTHOLOGIES

One of the Oswald-directed *Satan* Units episodes was the Harlan Ellison-scripted "Soldier." Both Ellison's story and Oswald's visualizations figured prominently in the out-of-court settlement Ellison won against writer/director James Cameron and his film, *The Terminator*. When asked his feelings about "Soldier" and the *Terminator*, Oswald said, "It's a great story, you know? It's very well done, I must say."

Oswald feels that he can accomplish more in an anthology show as a director because series have a rigorous and predictable format week to week. "People out-guess each episode. They're out-guessing what's happening because they know what the principals will do." But he recognizes that most series, by their nature, are not out to surprise the regular viewer as much as

they're there to entertain. "If it's done well, but it isn't done too well on too many shows, I still think that anthologies are more desirable."

Oswald would like to do an episode of *Amazing Stories*. "I've heard from many sources that Spielberg is in of mine. As a kid, *Satan* Units was his favorite show and he knows every one I did."

Science Fiction/Fantasy remains the genre which Oswald enjoys working in the most because of the possibilities it opens up for him as a director. "That's why I did all those *Satan* Units and a couple of *Satan* Units. I've considered somewhat of an expert on those kind of shows."

It only makes sense that one of the best genre directors of *Sci-Fi* TV should be back for the renewal of the *Eighties*.



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WEREWOLF

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Even though *La Hiena del Hombre Lobo* was a howling success, it did show that Naschy's werewolf character was more than capable of standing on his two furry legs.

Right on the heels of *La Hiena del Hombre Lobo*, Naschy's next picture was the second featuring Weldemar the werewolf: A Spain/France co-production, *Las Hienas del Hombre Lobo* was never released due to a dispute over the rights to production. To this date, the question has never been settled, and the film remains among the countless productions that have never seen the light of day, doomed to similar fates.

Directed (and co-written) by René Gower, *Las Hienas del Hombre Lobo* found Weldemar very much alive (whether or not he was revived or was just there is something we'll never know) and in France. Still seeking a way out of his lycanthropic nightmare, Weldemar may have found a possible means of salvation in the person of an old acquaintance, Dr. Brodack, a scientist whose experiments could provide a cure. But the blend turned out to be a flop; Brodack is using Weldemar during his werewolf state to take revenge on those who rejected and

denounced him for his rather unpleasant experiments. In the end, of course, it is the werewolf Weldemar who administers justice, rebelling against being used and finishing off the mad doctor before biting the dust once more.

According to rumors, *Las Hienas del Hombre Lobo* had some interesting moments. There is reportedly one sequence in which Weldemar's transformation into the werewolf is seen in the reflection from a cat's eye. An unusual image for sure.

THE ALIENS & THE MONSTERS

Las Hienas del Terror (*Assignment Terror in the U.S.*) (1966) was Naschy's tip-of-the-hat to the Universal multiple-monster movies of the 40s (*House of Frankenstein*, *House of Dracula*). A three-country co-production (Spain, Germany and Italy), the film came about as a result of the meeting between Naschy and film producer Jaime Prada, who, according to Naschy, was a confident and associate of noted epic filmmaker Samuel Bronston (El Cid, 55 Days at Peking, etc.).

Las Hienas del Terror was a mixture of classic horror film elements and a familiar SF movie theme, aliens planning to invade Earth, in putting the script together, Naschy was faced with the same dilemma that has stared every



Y LF OF SPAIN



screenwriter in the face who ever tried to put together such a picture: how to give the film's "monsters" their moments in the story without sacrificing continuity. With alien invaders replacing the traditional "mad scientist" of such pictures, Naschy's task was doubly difficult.

The film had an alien from the planet Urmo, a world in a galaxy almost 14 light years from Earth, sent to set in motion plans to pave the way for an invasion of our planet. The alien, Dr Odo Vernoff, has taken on human form (the aliens refer to this as "incarnation," since the form Vernoff is using is that of a dead scientist). Setting up his command center in a vast abandoned industrial in the city of Blausiedt (somewhere in central Europe... the original information from Spain refers to the region as Transylvania), Vernoff is joined by two more of his people, Melara and Kirien, who assume the appearance of two more dead scientists. The beings from Urmo have advanced so greatly that their civilization has suppressed emotions in favor of logic. From their logic-based point of view, the aliens feel that man can be defeated through his "greatest weakness," his emotions. The invaders plan to use man's superstitious fears against him. To accomplish this, they plan to find

and revive certain of the various monsters of terror. Vernoff also plans to utilize beautiful women to control many of the world's leaders.

Vernoff and his group gradually acquire the following creatures: the vampire, Janos de Miskot (or rather his skeleton, on exhibit at a carnival fortune-teller's tent); the body of Waldemar Daninsky, the werewolf, who is returned to life and put under Vernoff's control when the alien removes the silver bullet lodged in his heart; the murderous mummy, She-Ho-Tep, brought back from its tomb in Egypt by Melara, Kirien and Waldemar; and finally, the Frankenstein Monster, charged with power once more and controlled by Vernoff's will.

In the end, the aliens are defeated partly through Waldemar the werewolf (who manages to alert an old friend of years ago to the menace to Earth) and partly through a factor that they hadn't counted on: the same emotions that they looked down upon. The bodies they have been occupying have been "infected" them, so to speak, with feelings. The final physical destruction of the aliens' headquarters is accomplished by a combined assault by the local police and the military. Under the bombardment, Vernoff's headquarters explodes in flames.

In putting together the plot-line

(which was a bit more complicated than what I have related), Naschy, for the only time in the films featuring the Daninsky character, demoted him to a supporting role in the screenplay. The aliens and their machinations take center stage (although the werewolf did have his moments).

Los Muestras Del Terror had more than its share of problems during production. Of course, there were the expected difficulties faced by Naschy in writing the story and screenplay. But that was the mildest of the headaches.

As already noted, the film was a three-country co-production (Producers: Jamie Prades, S.A. [Spain]/ Eichberg Film [Germany]/ International Jaguar [Italy]), with basic monies coming from Prades himself, and that financial source was apparently rather limited, which must have caused some problems. Then the picture's original director, Hugo Fregonese, who had been brought in from America, left the project after two days in production (according to the noted French magazine *Le Monde*, taking with him [as the stories go] a good number of the film's crew). Fregonese was eventually replaced by Tullio Demicheli. But by this time, enough had already happened to make the project a grueling one: certain scenes were never filmed, according to



Above: Michael Rennie as the leader of the Ultime invasion team in *Los Monstruos Del Terror*. At left: Neaschy's version of the Frankenstein monster in *Los Monstruos Del Terror*.

Nearchy, the makeup for the film's assorted monsters was of varying quality (the makeup for Neaschy's werewolf was, to my recollection, not too satisfactory and a bit erratic, leading one to suspect that, among those who walked out on the film with director Fregonese was the makeup men, causing the film's producers to rely on less skillful talents.)

In the end, *Los Monstruos Del Terror* ended its filming with a whopping shooting schedule of five months!

The main players in the picture were a mixed international bag. The film's producers had the good fortune to get Michael Rennie to portray the leader of the Ultime invasion team. It is difficult to tell how effective Rennie was in the role, since his part was dubbed for English-language versions with an unknown voiceover actor trying to do an approximation of Rennie's impressive toned German accent. Karin Dor (who James Bond fans will remember as Bond's sidekick who was fed to the piranha in *The Only Live Girls*) and Spanish actor Angel Del Pozo were Vernotti's associates. Malena and Kirian, while American actor Craig Hill was a determined police inspector with an open mind on the subject of monsters and aliens.

Making up the film's monster brigade were Paul Neaschy as

Waldemar the werewolf, Ferdinand as the Frankenstein Monster (known in English-dubbed versions as, for some reason, the Frankenstein Monster), Gene Reyes as the Mummy Pharaoh-Tap, and Manuel De Blas as an ominous-looking vampire, complete with fangs, no cloak or any dialogue whatsoever.

Los Monstruos Del Terror emerged as something of a mixed bag, with many good moments and many bad moments in what finally appeared on screen. Released in color and 70mm in Europe, the film opened in France, Germany and England under the misleading title of *Incubo Ya Frankenstein* (which explains why the later Independent—International production of the same name was released in England under the title *Host of Frankenstein*). In America, the picture was bought for television by American-International and released under a title more appropriate to a suspense or spy drama, *Alienated Terror*.

ANOTHER BITE

In *La Muerte Del Hombre Lobo*, Waldemar Daninsky had become a werewolf due to the bite of another werewolf. In *La Furia Del Hombre Lobo* (*The Fury of the Wolf Man*—1970), Neaschy changed all that. This time, the cause of his hero's lycanthropy was the al-

ackbite of the Yell!

In *La Muerte Del Hombre Lobo* and *Los Monstruos Del Terror*, Neaschy/Molina had maintained some sort of link between his pictures: that Waldemar had been killed with a silver bullet and the bullet removed, bringing him to life, that he had visited an old friend who had been in love with the same girl years before, etc.

With *La Furia Del Hombre Lobo*, Neaschy seemed to be starting the Daninsky saga anew, seemingly breaking the link with the previous pictures: unlike the pictures featuring Lon Chaney Jr. as Larry Talbot, the Wolf Man.

Here, instead of being a Polish nobleman, Daninsky was now a Polish surgeon and an instructor at a medical university. He even had a homelife, of sorts... a wife waiting for him at home... or so he thought.

The sole survivor of an expedition to Tibet where everybody except himself had succumbed to natural disaster or the Yell, Waldemar had managed to survive an attack by the strange creature. Mauled back to health by an old monk, Daninsky is given a small box by the holy man and told that if nothing happens within a certain amount of time and if the wound from the beast doesn't turn into a pentagram-shaped scar, the box and



whatever is inside should be destroyed. But if something does occur, Waldemar is to read what's inside because he's in big trouble.

Sure enough, Waldemar is having problems. He suffers from nightmares about the expedition, the words of the old monk, a suspicion that his wife is a little distant toward him these days. He goes for help to a colleague and former lover, Dr. Ilona Hellman, a noted scientist who is experimenting with chemical means of controlling the human mind. She calls her discoveries "Chemotrodes." Worried and desperate, Waldemar gives Ilona the box from Tibet and tells her to read what is inside it so she can be acquainted with what he fears is happening to him.

That's Waldemar's big mistake. It seems Ilona is nursing a long standing grudge over Waldemar's dumping her for his wife, Inka. Events occur that play right into Ilona's hands. Waldemar gets an anonymously written note telling him his wife and another doctor are having an affair. Driving home to catch them in the act, Deninsky survives an "accident" when his brakes, which have been sabotaged, give out. Finally making it home, Waldemar has a problem. The full moon is out, and you know what that means. The savage beast that was once the scholarly Deninsky

slaughters his wife and her lover before being killed itself by a massive jolt of electricity from a fallen powerline knocked down by a storm. The police, investigating Deninsky's auto "accident," find the bodies of Deninsky (now normal), his wife and her lover.

We soon discover that Ilona is behind the horrifying tragedies, having put Waldemar's wife and her "lover" under the controls of her Chemotrodes and forcing them to enter their tragic affair. Her mind already twisted enough, Ilona proceeds to demonstrate that she is indeed a card-carrying member of the mad scientists club by having Waldemar's corpse dug out of its grave and taken to her private "retreat," a huge, isolated castle in the woods. There, aided by Karen, a pretty student assistant from the university who is in awe of Ilona's genius, Ilona brings Waldemar back to life, intending to place him completely under her control with her discoveries. Both is normal and werewolfolest.

And that's not counting the plans she has for Karen, the many hapless victims of her experiments kept in the many catacombs and rooms of the castle, and even Waldemar's dead wife! There's also the little matter about the mysterious Phantom-of-the-Opera-like cloaked and masked figure who stalks through the castle with

complete freedom.

La Peste del Hombre Lobo did not have a horde of monsters to load up the story line. Here, Waldemar Deninsky was the central character, the film's nominal "hero," with Paris Cristel an attractive and diabolical Ilona. However, when it was sold straight to American television, the film's order of events got a little bit confusing, with the possibility of some sequences edited out. Also, for reasons known only either to the film's international sellers or its American distributor (Embassy Pictures), the first name of Deninsky's character was changed in dubbing so that sometimes it would be "Walter" and other times "Waldemar", to fit lip movements. There was also the little matter of sequences from the first Deninsky werewolf film edited in for one of Deninsky's rampages of destruction, with the differences in makeup and costume quite evident.

But apparently, the track record of Deninsky's pictures was still a good one, and, as in 1955, hot on the heels of *La Peste del Hombre Lobo*, Waldemar Deninsky howled again in a film that reunited the prime elements of his original film, the werewolf and the vampires.

CONTINUED ON PAGE 95

ANTHONY PERKINS DIRECTS AND STARS IN

PSYCHO III

BY EILEEN MCCABE



**THIS TIME
HE'S CUTTING
ON BOTH
SIDES
OF THE
CAMERA**



UOU'RE driving down a deserted road in the midst of a torrential downpour. It is impossible to see more than five feet ahead of you. What do you do?

If you're Marion Crane, Mary Loomis or Maureen Coyle, you check into the Bates Motel, where there's always an available cabin.

Twelve cabins, twelve vacancies.

The neon sign of the Bates Motel surges to life again in early 1960 as Universal Pictures releases *Psycho II*. And not to worry, Anthony Perkins is back as everybody's favorite killer Norman Bates, only this time his "outs" will not be limited to in front of the camera. The actor is making his directorial debut as well.

"*Psycho II* was sent to me as an acting job," Perkins says, "and it's as tight as any script I've ever read. It was the script, the strength of it and its eloquence, that even gave me the courage to take on this daunting assignment. As I put the last page down, I said 'I want to direct this.' It was my admiration for what had been written, rather than my aspirations as a director." Universal was "psyched" by his feelings, and readily allowed him to helm the feature.

While detailing the plot of a *Psycho* film is punishable by shower, it's safe to reveal that the visitors to the Bates Motel include former nus Maureen Coyle (Diane Sawyer), aspiring rock and roll singer Duane Duke (Jeff Peasey) and reporter Tracy Vaneable (Roberta Maxwell) who is doing a story on the insanity plea and feels that Norman is the perfect subject to help her out.

The Norman of *Psycho III* is closer to the original than to the saner version featured in the second entry. This Norman is back to stuffing birds and having verbal and mental confrontations with Mother, actually the corpse of the late Mrs. Spool, who he disposed of in *Psycho II*.

"To me," says Perkins, "the part of Norman often seems kind of inescapable. He's an interesting guy. You never quite know which way he'll react, which is a good quality. There's nothing predictable about him, and my feelings are that this script was very good and very well done."

His plans as director are to present the script with the fewest cinematic tricks possible.

"I think when you're dealing with the heightened melodrama and the heightened gothic intensity of these

stories," he says, "you can't decorate too much with your imagination. It becomes too much, too rich, *Psycho* is a perfect example. It's a very plainly told tale. There are no embellishments at all."

He adds that he purposely didn't utilize any of the sophisticated ways Hollywood technicians simulate actual violence, choosing to imply the acts rather than show them.

"I think it was Screen where you saw people's heads blown apart. Once you've done that, there's no place else to go and audiences are growing tired of it. In *Psycho II* there's nothing more elaborate than we had in the second film."

A point constantly brought up to Perkins is the belief that he'd be a nervous wreck making his directorial debut on a series with such an illustrious history. He denies this.

"I think statistically," Perkins explains, "directors who have come from the acting pool generally can put together a reasonable looking picture. One of my models is my very old friend Dick Benjamin, who found a piece of material that he could relate to, closely in *My Favorite Year*, he'd been there, he knew it. He felt he had an affinity for the



"PSYCHO III IS GOING TO BE A LITTLE MORE UNREASONABLE. IT WON'T BE QUITE AS LOGICAL... AND WE MAY SEEM A LITTLE MORE OFF THE WALL."



distance (just film that makes it easier for me to observe and perceive him."

Looking at the newest incarnation of the character, he believes there's been an interesting amount of growth in Norman. He is still often dominated by his mother persona, but this time he's fighting back against her.

"That's really the whole thing," says Perkins. "In *Psycho II*, Norman doesn't kill anybody, the Mother. He isn't Mother's little helper, and he's not, at all, a typical, stereotypical in this one."

"Because he's snapping off on *Psycho II*, he's moved less than about himself and he can still get when he wants to be right. He's just trying to keep it together and behave himself, which is a big step in *Psycho II*. He wants to cure the motel, and if he can't, he's going to ignore and not understand him. I think he would have had an idea in a of rehabilitating himself."

While he believes that his own role of actor and director fueled such



**"IN HIS MIND, NORMAN
DOESN'T KILL ANYBODY...
IT'S HIS MOTHER."**

other all through production, he admits that he has not tried to copy anybody's directorial style, choosing instead to basically shoot the script as written.

"Mr. Hitchcock taught me the art of preparation," he explains, "and not to shoot too much film. I thought that the directing styles of the first two were very similar. Maybe it is going to be a little more unreasonable. It won't be quite as logical. We don't have the originality of plot of *Psyche* and we may seem a little more old the wall."

Looking back at production, did he find it an easy shoot or a problematic one?

"Problems only arise if you let them," Polinski says in closing. "I'm sure there were thousands, but I couldn't tell you one. Things went well, but I'm in a vulnerable position."

Not as vulnerable as the guests at the Bates Motel?



HOUSE

DINGBATS, DEMONS & WALKING STUFFED MARLINS—ALL IN A DAY'S WORK FOR JAMES CUMMINS AND HIS HOUSE-HAUNTING GRIE GROW!



Antagonistic growth of evil in the house, with the
presence of the house.

Effects of the house, causing the growth of evil in the house, with the presence of the house.





BY RON MAGID



ROGER Coss has inherited a New England mansion with an uneasy past. His son disappeared there, and the woman who left Roger the

structure, Roger's favorite aunt, committed suicide in one of its bedrooms. Before Roger realizes that the spirit of evil behind the paintings in these halls is that of his dead Vietnam Army buddy, he'll have to confront a hideous Werewolf, a grotesque witch, a pair of sinister dragons, a homicidal stuffed mermaid, and many more creepy creatures—all of them the work of mill-makeup artist James Cummings.

"It's not your typical makeup artist," the bony Cummings is quick to point out, adding, "I never wanted to be a makeup artist. I didn't want to be a makeup artist. I love fun, doing makeup, but I don't because it's a living in the right now, and because it gets me closer to what I really want to do, which is directing and filmmaking." All departments aside, one is overwhelmed by the fact that Cummings is a true makeup artist. He's worked with many of the industry's professionals—Tim Burton, Rob Marshall, Stan Winston—and he's headed makeup effects crews for films including *The Inland Empire*, *Wicker Man*, *The Ring*, and *Dead House*.

Cummings enjoyed every close working relationship with *Wicker Man*'s director, Steve Miner. "Steve and I had running meetings where I'd show him sketches of the characters and we'd discuss them," Cummings recalls. "Steve was kind of vague on personality, but he knew what he didn't want. He knew just about everything I wanted past the first time, although he changed things here and there. I was doing the work on spec—or in other words, if the job didn't go through, I

PHOTOGRAPH BY [illegible]

face. The reason we could do the face radio-controlled was because we could hide everything inside the combat helmet. I sculpted an undersuit that we cast in fiberglass, and which looked just like a human skull, so that we could take away and add pieces to it. Everything was operated on top of that. It had that skeletal look to begin with. The actor who played the decomposed Big Ben, Kurt Wimmer, was really this, but I'm still surprised that the character comes off as he does in the film, because we layered so much stuff on top of him. Kurt was very good, and he was another actor who had to put up with a lot. The character had to do a lot of movement—he had to run up and down stairs, fight with Roger—and it just didn't seem likely that my brow could follow him around all the time—we'd have to be hiding in every shot. We had done radio-controlled stuff in the film, and that's where the idea to use it in these evolved from."

Cummins also has been directed numerous effects for the film—help, degrees, moving special units and others in addition to those already described—but the artist's effects may not seem nearly as obvious simply because they aren't meant to. Cummins was really pleased with the attitude of his crew members, and their willingness to get things done, no matter what. "I'm really proud of the fact that everybody just pulled on this project. There wasn't any axes thrown. It was just a matter of getting everything done. I felt somebody was best qualified to do something, I put them in charge of it. In the end, I was working more in a supervisory capacity, trying to get things done, and putting my own teeth into them so they'd look the way I wanted them to look. It was really nice. It was different working with people who knew what they were doing and could be entrusted with something. It was a new experience for me."

James Cummins may have a number of new experiences in store if his production company, Backwoods Film, succeeds in launching a picture for him to direct. "You're working on some projects now," says Cummins, "and I'm hoping when Jesus comes put 17 give us the motivation to get our own stuff off the ground."

And the face above the mask was Roger's cousin, Campbell.



AMAZING STORIES

Steven Spielberg talks about AMAZING STORIES and just what it is he really likes about television!

BY JAMES VAN HISE



AMAZING Stories remained a closely guarded secret right up until its premiere last September. The producers gave no interviews, partly because of Spielberg's reluctance to release any information and partly because of his busy schedule last summer which included among myriad other projects, directing *The Color Purple*. This fall, Spielberg and HBO arranged a dramatic multicity satellite hookup on September 10th, 1985. The interview that follows is the result of that 50-minute linkup, in which reporters from across the country were allowed to ask any question they wished of the most successful director in Hollywood.

BACK TO HIS ROOTS

"I started out in television," Spielberg states, "and in 15 years things have actually changed a lot. The major difference between tv and feature films, obviously, is the time. You have months to make a movie and we have got between five and six days to do a half hour. And this is really a luxury when you compare it to other half hour schedules which average four days. We have between a day and two days over what shows had when they were making half hour anthologies a long time ago.

"But there is another difference that I really applaud. There is a great deal of gratification in telling a story in a very short, compressed time span. Movies can wander and be very leisurely—they really can take their

time. Often movies don't really start telling stories until the last 25 minutes of the film has unfolded. What's nice about the short film or the half-hour television form is that all your story points have to be told very fast. It's wonderful training ground for people who want to be storytellers.

"I've heard directors in our series, especially feature directors, moaning 'Oh goodness, I've got to get into the plot by the third minute of the show—I'm heavily into plot, I'm not used to this, I wanna leave!'—and they can't do it. It's a wonderful learning tool in short stories; you have to get to the point very quickly!"

Spielberg explains that his contact with the weekly show, including the two episodes which he has directed, has had a definite impact on his own filmmaking style.

"It's work a lot faster now. In the post-1945 era of my career, I've been making movies faster for many reasons. One of them is I'm losing interest. When you work too long on a movie, you tend to lose interest in your own film, especially when a very lengthy schedule. The schedule I had on *Jaws* was over seven months of shooting. You lose interest in the shark and the water after three months of that. If you ask me what it's going to do for my films—probably nothing on the surface. But within myself it's going to really help me tell my stories with a little more efficiency and a little more economy."

THE STYLE OF TELEVISION

While the anthology format has at times had a successful track record on

television, it has never really worked well in the context of feature films—at least so far as audience reaction is concerned. Audiences were even resistant to Spielberg's own *Twilight Zone: The Movie* in light of their experience. Spielberg has arrived at some opinions about what works on tv and what works in motion pictures.

"When an audience goes to a movie, they all down, want a film to start and at some point, they want a film to stop. They're very conditioned for a two hour experience. Stopping and starting again every twenty minutes might hurt the anthology form in motion pictures. Your mind has to say, 'Okay this is a new story but I'm still coming off the thrill of the climax of the last installment'—now I'm back to the doldrums and what's this going to be about?' That seems to have hurt the anthology in motion pictures over the years. They have made a number of them which haven't worked successfully. Some of them were moderately successful, but nothing through the roof."

Spielberg thinks that what people look for on television is different from what they will tolerate in a movie theatre.

"For one thing," the director observes, "people are used to interruptions on tv because of commercials. Because of music videos, the new 15-second commercials and video games, a lot of people (and not just kids) are more quickly adaptable to stimulus response. Television is total information media. Stuff comes at you like a night train hurtling through your tv set. If you're not prepared for it, you're not prepared to watch tv, and everybody

"AMAZING STORIES is really a mixed bag. It's science fiction. It's adventure. It's comedy. . ."

seems to watch it in America. The television audience is more accustomed to quick interruptions, test starts and test stops.

"The audiences for television are different for every single show. What you hope to get is a segment of all audiences that are family audiences. That's what I hope we'll get with this series. But if the show doesn't work, we'll have a second year to get it to work better.

"This series is a challenge," states Spielberg, "and I really like challenges. If I wanted a guaranteed series, there are lots of other forms, at least in terms of surveys, that would make easier hits. Like, for instance, a regular series with continuing characters in a late-time soap. I could have gotten into that. I could have gotten into a lot of safe areas. I don't feel that the anthology is the safest form of television to get into right now, especially the way tastes are moving toward continuing stories in nighttime melodramas and live audience shows such as *The Early Show* and *Family Ties* and others. But that's the challenge and that's what's fun about it. I wouldn't have gotten into television unless it was a challenge for me."

AMAZING ANTHOLOGIES

"I'm trying to bring back the series that I used to love years and years ago, the half-hour to hour anthologies. I hope that the series is successful," Spielberg says. "It will inspire hour-long anthologies such as *Chevy Chase* Does. Do you remember all those shows?

"When I was observing film production here at Universal, I used to stand around the set and watch these hour anthologies being shot. They were like hour movies. I thought it was marvelous—*Playhouse 90*, *Legend*, all the sort of live drama anthologies that really were a part of the American television vocabulary for so many years. Those shows have moved over to PBS now, and I'd like to see them come back to mainstream television.

"I'm a big fan of those series as well as many others such as *Burns & Matzen Theatre*, *Theatre*—the great anthologies of the late Fifties and early

Sixties. The *Twilight Zone* probably was the most phenomenal half-hour and then hour science fiction/science fantasy show ever to air. The major difference here is that the *Twilight Zone* moralized quite a lot. A lot of the endings were almost lessons to the world, often chiding across the knuckles. Some of the shows were actually rather cynical. I really enjoy it as a sign of the times—it was what the kids talked about Monday morning when they went back to school.

"*Amazing Stories* is really a mixed bag. It's science fiction. It's adventure. It's comedy. Each is so different, like short films—it's like trying to compare apples and oranges. Every time we have a trick ending everybody will immediately think of a lot of the old anthologies. The show is really varied, you have to sample a few of them to see how similar, and at the same time, how unlike any of the old anthologies they are.

"The shows are a mix," Spielberg continues. "It's not all fantasy, comedy and wonderment. We have drama. Some of the shows are scary, some are silly and some are wondrous. I'm interested to see whether a show like this can sustain itself without a running theme (discounting my name associated with the series). I'm interested to see the public's appetite and whether they are drawn to or repelled by a potpourri of ideas without a host. John Kawand doesn't come out as he did on *The Day Beyond*. We don't have Alted Hitchcock. These are little films strung together over 22 weeks.

"I was, and still am, a tv junkie. I've had tv in my life ever since I can remember, although when I was very young, my parents would not allow me to watch television. Part of that deprivation inspired me to get into the business. My parents strictly guarded the tube from my impressionable eyes. The first show I watched was *The Imagination*. It was wonderful to see it back on syndicated television again! That brings back memories. I watched the same tv shows everybody in my age group did while growing up in the Fifties—certainly *The Mickey Mouse Club*. When I could, I'd sneak a peek at

Imag!. Then eventually *Playhouse 90*, *Star Show 60*—that was on way back in the early Fifties. So I've sampled here and there. I've just grown up with tv, so all of us have, and there's a lot of television in my brain that I wish I could get out of there. You just can't help it, you know? Once it's in there, it's like a tattoo. I've been deeply impressed with the sum of all the television shows that I've watched since I was five years old."

TOO AMAZING FOR TV

One script slated to be produced for *Amazing Stories* was pulled when it was deemed too big an idea for a 22-minute story.

"I don't want to elaborate on it except to say that one of the scripts, which is one of the stories that I've written, is going to be a feature film coming out next summer. It's being shot here at my company, but I've only done that with that one script. *Amazing Stories* has a lot of potential opportunities in many different areas. The one opportunity that I'm having more fun with than anything else is discovering new talent. It's the production designer's first job. One of the cameramen, it's his first job as a first cameraman—he was a camera operator for a very long time. We have eight directors who have never directed before. It's kind of like a campus out here, like a USC or NYU workshop in a way. Everybody's very young and very enthusiastic. They look upon this show as an opportunity to get into movies and advance their careers. It's a proving ground and that's the most exciting part of this entire series, for me personally. It really is like having a lot of film students around, and we're having fun making progress together. But eventually, if the show is successful, some of the stories could possibly become profits for series, although my company, Amblin, is not large enough to produce series. So whatever series come out of *Amazing Stories* is really between NBC and our business people. I don't think I'm ready yet to go into heavy series television. I'm not ready to be Aaron Spelling. I'm not ready to be any of the top-notch series producers in town right now. I love motion pictures and I want to stick with that."

NEXT:
MORE SPIELBERG



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Dear Perry,

Weekend 6 was the best issue yet! The Paul Naschy, "Werewolf of Spain" was a very good article, including the still. Keep up the good work, Perry!

P.S. How about doing an article on the films of Tameson Fisher?

Mike McHenry
1310 Elder St
Corvallis, CA

Dear Forrest,

I am writing you this letter to thank you, and Anthony Timmons, for the coverage of the beautiful Caroline Munro. She was great in *At The Earth's Core* with Peter Cushing and Doug McClure, and I enjoyed watching her in *Wanda, the Last Horror Film* and her other outstanding film appearances. At 35, Munro has collected several "sex symbols" that started their careers at the age of 20 and ended them 4 or 5 years later. And she is better looking today and sexier than ever.

I also enjoyed "Fearbook: The Golem" by Deborah Paley.

Will you, in the future of your magazine, have any features or photos of the classic television comedy shows revolving around the horror theme, such as *The Addams Family* and *The Munsters*? About 7 years ago I was fortunate enough to interview Al Lewis (Ghastly Munster) for a San Angelo newspaper. He was 60 at the time and very open and honest. He talked about his life as one of the Munsters and reflected fondly on the letters and interest from the fans.

I am 31 years old and have been watching horror movies since I was 7. Being a news director at an Odessa radio station, I am lucky in getting to see special previews of monster films arriving in West Texas.

Though my favorite films are the classics, I must admit that several films from the 1970s caught my interest. Do you plan any special features on films such as *Phantom of the Opera* and *Texas Chainsaw Massacre*?

Please don't stop writing these great articles and publishing the unique photos of my favorites such as Bela Lugosi, Boris Karloff, Lon Chaney, Jr., Charles Laughton, Claude Rains, Vincent Price, Peter Cushing, John Carandine, Christopher Lee and Alfred Hitchcock. Also, Orson Welles contributed to the world of horror through his *War of the Worlds* radio broadcast which aired on October 30, 1938. And I have a record album ordered through the Captain Company,



which features Welles as Dracula. And, recently interviewed, Harry Blackstone Jr. said that Welles was a great magician before his unfortunate passing this year at the age of 70.

I know of your expertise in both articles and judgment, but maybe you could find the time to feature an article on Welles in one of your future publications.

Speaking of horror, do you remember a cartoon series called *Witch the Monster*? It ran in syndication for a few years in West Texas and featured Milton—a Kermit-like Frankenstein monster with a lively personality, and a scary face.

We just celebrated Halloween with a big party and the showing of several films on video—Lugosi's *Dracula*, John Carpenter's *Halloween* and Eldin's *Monster Club* with Vincent Price, John Carandine and Donald Pleasence.

Several issues of *Weekend* and *Forever Monster of Mind* were passed around, so maybe you'll get some more Texas subscribers.

Again, thanks for the article on Miss Munro. You see the king of the monsters, and probably the best friend they ever had.

There are many fans of Forrest J. Ackerman that will never write a letter, or publish a statement. For years I purchased *Forever Monster* but never wrote to your magazine. I still have most of the older issues of that publication. When it no longer was available in our market, I was greatly discouraged, but then later found out it had stopped being published.



But *Monsterland* greatly makes up for its loss with color photos and brilliant articles on my favorites.

Though I will probably never meet you in person, let me say now that you are one of my favorite writers and publishers. Thank you for all the good times you help me remember.

At 6 feet, 7 inches and 250 pounds, I might just be one of your biggest fans.

Chuck Swedberg
314 Zenith
Odessa, Texas 79763

Dear Mr. Ackerman:

Congratulations on another excellent issue of *Monsterland*! Number six was chockful of articles near and dear to my heart, and I thank you for all of them.

Yours is the first magazine I have read to have an article with any sort of depth on the wonderful Paul Naschy, but Eric Hoffman made a major blunder on page 103. The Spanish horror king has indeed played Frankenstein's monster, rechristened the Frankenstein Monster, in *Assignment Terror* (The Man Who Came From Space in Spain), co-starring Michael Rando. Mr. Naschy also reprised his Waldemar Daninsky role and also played a Transylvanian count in this odd mixture of *The Day The Earth Stood Still* and *House of Frankenstein*. The makeup man must have gotten sick of Paul's face!

Gaborah Painter's *Beem* was a definitive work on the sub-

ject. I would be interested, though, in learning what became of Paul Wagener, and also any information on a slant film entitled *Aliens And The Moon*.

Nice to see a bit of *Godzilla 1985* behind the scenes.

I know *Monsterland* isn't *Playboy*, but the shots of Linnea Quigley mainly whetted my appetite for a re-screening of her tombstone striptease. I'm surprised she didn't mention, by way of horror film credential, her fleeting role as the babykiller in the 1962 vampire obscurity *The Black Room* caught on videocassette awhile back.

Thanks again!

David H. Smith
2113 South 29th St.
Grand Forks, ND 58201

Dear Perry,

I love PJAM! I haven't missed an issue (in fact, I'm now forced to buy several copies of each one to accommodate my two monster-loving sons, one of whom is now old enough to read Ackermaness for himself). I could go on and on about the things I like about MJL, but I know you welcome suggestions, so here comes a few from one of your "older" readers.

1) How about more coverage of your travels to far off & far filled places? Your globe-trotting is of great interest to many readers I'm sure. I don't know anyone else who has visited Transylvania, Russia & the grave of Mary Shelley.

2) I've always enjoyed film festival coverage and you seem to be attending quite a few in your travels. It's very frustrating to me to discover a reference, made long after the fact, on a rare or lost film you saw at some obscure film festival. A case in point is your mention of *The Megalos* in MJM 5. Share the news with us at the time, when your memory of these rare treats is freshest!

3) The articles have been diverse & interesting, but some of your writers have been falling into the same trap that made PM so frustrating at times. Half of their articles are taken up with lengthy and needless plot synopses of the film(s) under discussion. Although this may be justified in the interests of completeness and by the rules of expository writing, the limited space available could be better used by critical commentary, historical or biographical detail, or production info.

But I feel like I'm quibbling. The magazine is marvelous. It brings back fond memories of the heyday of PM. And it brings the Ackerman Monster back to the newlands where he belongs!

Warmly,

Dave Schleichner
1217 Salem Ave.
Burlington, NJ 08016

A
CLASSIC
MONSTERLAND

FEARBOOK

Beauty and the Beast

Part One:

BY DEBORAH PAINTER

JEAN COCTEAU is one of France's most famous screenwriter/directors. His 1945 *Beauty and the Beast*, produced by André Paulès for Cinépolis International Films, explored that "other realm" of the imagination so loved by the poetic mind of its director. Cocteau's script adhered to the ambience of the 18th century fairy tale upon which it was based. The result is a motion picture lovely and terrifying by turns, and dealing, at all classic fantasies do, with human drives and basic truths.

Makeup artist "Aristide" recalled in an interview the arduous but fascinating task of turning handsome star Jean Marais into a hideous werewolf-like beast. Marais suffered for his art. His facial circulation was temporarily impaired because of the glue used to apply individual hairs; he did not wear a mask.

Technicians overcame the sparseness of a postwar economy and the limitations of black and white photography to create a work of art, utilizing some actual castles in Touraine and near Senlis, France. Critics and audiences around the world expressed great approval of the *Quarante Dore* chiaroscuro effect of the decor of the Beast's castle.

To quote Cocteau in his introduction, "Let me say four magic words, the veritable 'open sesame' of childhood: Once upon a time..."

AN UNHAPPY YOUNG BEAUTY

TWO YOUNG MEN in a Flemish village amuse themselves on a sunny autumn day by shooting grooves into pane. One ricochets and shatters an upstairs window in the room of three sisters, Adelaide (Mlle Parly), Felicie (Jane Gennon) and Beauty (Josette Day). The first two are completely irritated because their preparations for a ball are disturbed. "Hoodlums!" Adelaide shrieks at the youths outside.

The one named Avenant (Jean Marais) looks up, concerned. "Beauty's all right?"

"Beauty—always Beauty!" Adelaide grumbles with a hint of envy. Then turns to the plainly dressed blonde woman slipping fine shoes on Felicie's feet. "Beauty, clean up here. We are going to be late."

Ludovic (Michel Audoirt, Avenant's companion and Adelaide's brother, turns to the girls. "Just look over there at those bitches taking themselves for princesses and not realizing that everyone is laughing in their faces." He makes certain Felicie and Adelaide hear so they can answer in their usual scolding trade before settling off for the home of the Duchess. Avenant comes upstairs to help Beauty clean up the broken glass.

"Beauty," he tells her, "You can't work like this from morning to night waiting on your sisters. What's wrong with them? Why cannot they do their share?"

"They are too beautiful, and if my father's ships hadn't been lost in a storm... but we're ruined, and I must work." She sighs herself.

"I love you, Beauty. Marry me."

"No, Avenant, it's no use. I must stay and help my father."

He takes her in his arms. "I'll snatch you by force from this stupid existence!" She gently pushes his face away from hers, and Ludovic entering, thinks Avenant is hurting his sister. The two men almost get into a fight, but Beauty intervenes. "Don't get excited, Ludovic. Avenant wants me to marry him." Avenant tells him of her reply.

"My sister has good advice to turn down a leech, good for nothing like you..." he half-jests, but is answered by a poke in the face from Avenant, who has had quite enough.

While the boys patch up their quarrel, Beauty's merchant father (Marcel André) enters and joyously announces to his son and daughter, "We



*Once upon a time . . .
Beauty and the Beast*

Joaquin Phoenix and Demi Moore

shall be rich. I have received word today that one of my ships I thought gone forever has returned to port!"

Always ready to resume a fight, Ludovic acquiesces Assenart of knowing this development beforehand, and of only wanting Beauty for her money.

She calms him. "This is not the first time he has asked me since we lost our money."

Adelaide and Felicie return home fit to be beat, their starched collars going limp from the heat of their anger and humiliation. The Duchesse's valet, it seems, arrogantly refused them entrance to the party!

Faded in to the Merchant's courtyard the next morning, where he is surrounded by his admiring children. He is off to the Lawyer's office in the port town where his ship is docked, so that he may claim his property. His daughters see him off on his black horse.

"Bring us presents!" Felicie instructs him.

The other girls want pets, expensive dresses and trinkets, but all Beauty wants is a rose, since

they do not grow in her village. The self-centered siblings laugh at her.

At the Lawyer's office, the Merchant is in for a rude surprise. Creditors have beaten him to his ship and have claimed everything of monetary value as their payment. "Bring suit against them," is the advice of the barrister.

"Bring suit? Bring suit with what? I haven't even enough to stay at the hotel. I'll have to go through the forest in the dark of night. I'll lose my way!"

The lawyer shows him to the door. "Lose your way, then. Good night."

The Merchant's old horse picks its way carefully through the mysterious woods as a strange fog rolls in, making travel nearly impossible. Faint lights in the distance show the man the way to a chateau deep in the forest. Someone lives here; several windows are illuminated. After leading his animal to a stable on the grounds of the estate, the man looks about for an owner.

A FATEFUL ROSE

He is answered only by his own echoing footsteps as he walks about, calling for a footman or a butler. Ascending a flight of steps to the dining room, he sees strange, sinister-appearing doors. The fireplace crackles and vapor issues forth from human heads perched on either side of the hearth. These heads seem to breathe with the very breath of life! Torches held by sculptured arms show him the way to a dining table. One of them seems to move... but it's a mere trick of the flickering light... or is it? A gray arm actually unbends as he watches in amazement and wonder.

Sitting himself at the table, he wipes his brow and regards a centerpiece bearing a strange motif of a man's arm holding a woman's. Her arm moves to serve the Merchant wine from a carafe, then resumes its original position. He accepts the drink, feeling the need for one about now, then falls into an exhausted slumber.

The next morn, at daybreak, the Merchant is suddenly awakened by the agonized bleat of a deer or other animal, followed by the most horrible roar he has ever heard. Springing to his feet, he hastens to the stable where he left his horse. It is gone! He tries to control his fear as he dashes down a gravel path in search of his horse. Something in the middle of a path causes him to trip and fall. It is the body of a deer. Relieved that his own animal was not the victim of an attack, he

pauses to rest and admire some well-tended rose bushes. Remembering Beauty's request, he plucks one.

A gust of wind shakes the air as a booming voice, condemning and awful, fills his startled ears. "You have stolen one of my roses!"

Massive clawed hands part the branches; their leaves wither in the proximity of the owner of the claws. A hideous Beast, standing upright like a man, appears before the terrified Merchant. Dressed in fine attire, he has the head of a manlike lion.

"You have stolen one of my roses," it continues, "which means more to me than anything in the world, and now you shall die! Unless... how many daughters do you have?"

"Three, Lord."

"Unless one of them agrees to die in your place. Get going. Swear that if your daughters are too cowardly to die that you will come back in three days! Swear!"

The man does swear to do this, and the Beast provides him with a magical white horse which will instantly whisk its rider to any place on earth if the special words are whispered in its ear: "Go where I'm going, Magnifique, go, go, go!"

The Merchant is eager to get as far away as possible. He mounts the animal, speaks to it as instructed, and vanishes.



You have stolen one of my roses . . .

*which means more to me
than anything in the world,
and for that you shall die!*



*My heart is good,
but I am a monster.*

I AM A MONSTER

When the Merchant the next day with his daughter and his son. It is indeed a dark day for all of them. The elder man learns that during his absence, Ludovic has borrowed a large amount from an usurer, assuring the man that the money would be repaid as soon as his father returned home with the riches all of the family were hoping for.

The Merchant rests his head in his hands. "The horse called Magnifique is in our stable. There is my story. Beauty, take this rose. It is costing me dearly."

All that Felicie can do is berate Beauty for asking for the rose in the first place, shouldn't she have known what trouble it would bring? Avenant suggests a more practical solution: he and Ludovic will find and kill the monster.

"No, Father," says Beauty, "I will go." Says she, it would be preferable to be devoured and to die that way than to perish of grief over a lost love or relative.

"Beauty, you're not going to that monster!" Avenant tells her. Felicie cuts in, "What business is it of yours?"

Beauty steals away during the night when everyone is asleep. Climbing onto the back of Magnifique, she gives it the magic command, and before she has time to think, she is in the banquet room of the brooding chateau. A wind ruffles the curtains of the great hall, which has no windows. Human arms set into the walls point their candles toward a room which has been prepared for her.

Beauty weeps, and is distracted by a soft voice: it belongs to a mirror. "Reflect for me, Beauty, I will reflect for you." A mist within it clears and shows her dear father lying in bed, alone and ill.

Overcome, she drops into the chair, which strikes her by closing upon her body with its arms. She tears away and goes to her bed. The sheets are lifted for her by an invisible hand! She screams and flies down the stairs. The Beast's human voice

shouts after and she faints from the shock! Ten days the creature carries her back to her bedroom. As she awakes and opens her eyes her brain registers the lionine face of the Man Beast. She stares in astonishment. His reaction is quick—he growls and turns away.

"Beauty," he pleads, "You must not look into my eyes. Don't be afraid. You will never see me except each evening when you shall dine and I will come into the great hall."

She fearlessly keeps the appointment. "Beauty," the creature asks, "Do you mind my watching you eat?"

"You are the master!"

"No. There is no master here but you." He moves a little nearer to her. "You must find me ugly."

"I can't lie, Beast. But I see that you are doing the impossible...to try to forget your ugliness...the food, these fine clothes..."

He explains, "My heart is good, but I am a monster."

She smiles. "There are many men who are more monsters than you and who hide it."

"Beauty, before disappearing each evening, I shall ask you a question: always the same one. Will you be my wife?"

"No, Beast."

He bids her adieu and departs with a courtly bow.

As she returns to her room, Beauty hears a frightful roar that vibrates the very walls. The girl hurries to her apartment, and there she finds the Beast, who maliciously demands of her talking mirror, "Where is Beauty?"

"Why have you come here?" she demands to know.

"I...I came to give you a present!" A string of pearls materializes in his hand.

"Leave!" she cries, then, more gently, repeats her command. He departs.

CONTINUED NEXT ISSUE



Each evening,

*i shall ask you a question:
always the same one.*



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Abstract

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FANTASCREEN BOOKS

BY RON ROBERT

This time out I've decided to review three relatively recent books published by The Scarecrow Press, Inc. (and books can be ordered from them at 53 Liberty St., P.O. Box 666, Metuchen, N.J. 08840), primarily because their availability is almost non-existent, and I feel they're all worth reading/seeing for one reason or another. The first of these, *Musique Fantastique* (by Randall Larson, 602 pages, hardcover, \$39.50) is another of those kind-of-reference books we fans have waited decades for someone to do. Larson has happily not only done it, but done it the way I think most of us wanted it done. *Musique Fantastique* incorporates interviews with over two dozen composers in its historical and analytical study of the use and technique of music in horror, fantasy and science fiction films. Chapters detail the early origins of fantasy film scores with looks at the works of pioneer composers such as Max (Max) Reger, Franz (Franz) Liszt, and Richard Wagner, as well as the less well-known composers from the 30s and 40s. All forms of fantastic film music are examined, from classical to electronic, from countries round the globe, with particular emphasis on such familiar names as John Williams, Jerry Goldsmith, Miklos Rosta and Bernard Herrmann. I wasn't sure while reading this book exactly how much of an expert on music composition and its structure the author himself might be, but for whatever he may lack in this area, his research and criticism bristles with footnotes citing qualified experts and composers in the field.

This reference work is superbly supplemented with two exhaustive checklists, the first an international filmography of more than 1000 composers' works in the fantastic film genre, including television and un-



A classic scene from *The Bat*.

credited work, the second an international discography of fantastic film music on records, including 45s (ever hear the one from *House of Horrors*, 1970, 78s, anthologies and even bootleg recordings, with album title, label and country of origin. So if you're into soundtrack collecting at all, the book is worth the price just for all the titles it lists that may be of interest that you might not even be aware of. A monumental achievement!

As a postscript to the above review, I might also add that Randall Larson is the editor/publisher of *Gameplay*, the game film music journal, a fetching of approximately 75 pages published twice a year (order from: Fandom Unlimited Enterprises, P.O. Box 70608, Sunnyvale, Ca 94066; \$4.00 a copy) which is also well worth your attention. The latest issue (a double one, 13/14) covers the film music of Herman Stein (Universal composer of 50s et, among others), Ronald Stein (whose compositions usually bettered the films he worked on, i.e. *Attack of the 50 Feet Woman*) and interviews with composers Arthur B. Rubenstein (*Blue Thunder*, *War Games*) and David Shire (2010). Other features in-

clude pieces on the music for *Dracula*, *Back to the Future* and 1935's *Werewolf of London*. There's a lot more, including critiques of non-game film scores if you enjoy film music and really want to delve into it, then both Larson's book and magazine are for you.

Between Action and Art: Five American Directors (Edited by Frank Thompson; 320 pages, hardcover, \$22.50) focuses on the films and careers of five ignored American directors. I'll also ignore two of them at the start, Rowland Brown and William K. Howard, since they never directed any fantastic films. Two others, Victor Fleming and Charles T. Barton, both did some genre films, notably *Dr. Jekyll and Mr. Hyde* (1941) and *Abbot and Costello Meet Frankenstein* (discussed in their individual chapters), but they're not the reason this book is being reviewed. I'm reviewing this book because it's the first book written on Roland West.

Roland Who? Right. West is long forgotten now, but from the mid-20s until the early 30s he was well known as a director of considerable talent, particularly in the areas of scenic design and photography. He directed

creators) would have ever looked at their brainchild along such lines. Later on, Edward Lowry and Richard DeConno dissect Lugosi's *White Zombie* in a piece titled "Resurrection and the Production of Horror in '32." Twenty odd pages are given to a frame-by-frame breakdown and analysis on such a minute level that after finishing it I was wondering if I had indeed seen the same film that they were talking about. Again, while their observations might be considered as well put forth, I could only shake my head wondering what Bela Lugosi (an intelligent man who also directed some sequences in this film) would have thought of all this. Or even more, what Edward & Victor Halperin (producer and director) would have made of it, since they were two independent producers out to thrill audiences with films such as *Beast of the South* and *Before Dawn*.

These personal criticisms shouldn't put you off this book since it consistently seeks to elevate the horror film—in whatever film or subgenre discussed—to a level of artifice. That's always worth praising since so many critics view them as merely junk.

The first portion of *Reels of Horror* deals with various subgenres such as witches in films, the Jewish horror film, lesbian vampire films, etc., while the second portion's essays are confined to specific movies, with *Rescents* (1933), *Horror at Breakfast*, the *Texas Chainsaw Massacre*, *White's* *Frankenstein* films, *Greenberg's* films, *The Hills Have Eyes* and *Refugees* each profiled. Again, while some of these films may be over-dissected to the point where their sheer purpose to entertain seems wrung out of them, and while some ideas are possibly far-fetched in conception, this is a stimulating book well worth its price tag. Kudos to the guys at Scarecrow for publishing worthwhile books like these...but hey, guys...let it improve on the distribution so that a good deal more people can get their hands on them!



PAUL NASCHY

CONTINUED FROM PAGE 27



FANGS AND CLAWS

La Noche de Walpurgis (The Witches of The Vampire Manor) in the U.S. (1970) was (according to available information) the first of nine Naschy pictures directed by Leon Klimovsky, who would become one of Spain's most noted directors of terrorized films. It was also notable for another aspect: in his interview in *Reels*, Naschy noted that while the fantastic films he had made had done very well in places such as Germany, they had only been moderately successful in Spain. "Completely, unexpectedly," Naschy recalled, "the picture scored a tremendous success in Madrid, where it ran for months and brought in millions!" It is this film that Naschy feels made the breakthrough for the fantastic genre in Spain's film industry. A horde of filmmakers quickly got on the bandwagon with their own productions.

La Noche de Walpurgis opened with a moment that could have been a link-up with *La Noche del Huevo Largo*, a police doctor and his assistant have been ordered to conduct an autopsy on the body of Waldemar Daninsky. The doctor, your traditional skeptic from these type of films, changes his beliefs very fast after retrieving the silver bullets from Waldemar's body. The corpse returns to life, slaughtering the doctor and his assistant!

Next, Elvira and Genevieve, two medical students from Paris, arrive in a mountainous region in the North of France to work on their doctorate thesis. The subject of their thesis is

medieval unmedical, the legend of one Wandesa Darnagay de Redaddy, a woman of the middle ages who was reputed to be the queen of vampirism, torture and any other unpleasant, evil hobbies you can imagine. The two girls believe that if they can find Wandesa's grave, they will be able to find proof of the many legends they have heard while researching their paper. During their quest, the girls become lost and soon encounter a writer who is also a bit of a nebbish. It isn't difficult to guess who it is, and the pair are soon accepting the hospitality of their new acquaintance. As the plot concocted by Naschy/Moline and Hans Munzel would have it, the girls not only find the crypt of Wandesa within an old Gothic church, but Genevieve, in trying to open the grave, cuts her wrist on the coffin and some of her blood drips into the interior and onto Wandesa's skeleton. Sure enough, Wandesa revives and makes Genevieve a vampire. Waldemar now has his hands full, trying to protect the lovely Elvira from his former friend Genevieve (who is determined to put the bite on her), trying to stop Wandesa and also dealing with his own werewolf curse, which brings on the kind of behavior that could be considered evil social to say the least. In the end, Wandesa is destroyed in battle with the werewolf and Waldemar is led to rest by Elvira, who stabs him in the heart with a silver holy relic known as the Cross of Mayevics.

**MORE NASCHY TERRORS
TO COME!**

UNDERWORLD

George Pavlou Directs a Sci Fi Thriller With Real Depth

BY STEPHEN JONES



s the heavy double doors crashed open, Bain gripped his gun and entered the subterranean lair.

Warily descending a few steps, he glanced around at the swirling dust, assorted junk and bric-a-brac which had accumulated in every niche of the labyrinth.

Swiftly he reached out and snatched the stylus from the scratchy record playing on an ancient gramophone: so someone—or something—did live down here!

Then he saw the laboratory....

He entered a room filled with mysterious-looking jars and phials, inconspicuously surrounded by glowing neon tubes. In the center of the small

area was a chair, its straps ominously ready to subdue any occupant.

The silence was suddenly shattered by the sound of an automatic weapon being primed.

Bain reacted swiftly, backing out of the laboratory toward the doorway, his gun aiming wildly at the surrounding gloom.

But it was too late—before he had retreated a couple of yards, shadowy figures detached themselves from the darkness and moved purposefully toward him.

Within minutes Bain was ringed by a group of monstrosities from the depths of his darkest nightmares. Their features horribly disfigured, each mutant had a weapon pointed directly at him!

"Savory wants to see you," hissed one of the creatures, and Bain was bundled down the corridor, to face an unknown fate....

FOG GET IT!

"Cut!" shouts director George Pavlou. He looks worried; the fog machine hasn't worked properly this time and it is a complicated camera move. They have already filmed four unsuccessful takes and in a few minutes the entire studio will run into overtime.

But this particular take looks all right—so cameramen or microphones booms creep into the edge of the frame. It is a wrap for the evening. As I watch the crew and performers disperse into the cold London night, shooting



Larry Lamb, above, plays Ben, the hero sent by the criminal underworld into the bowels of the physical underworld beneath London's streets to rescue the beautiful Nicole (Nicole Casper, right) from the clutches of drug-crazed mutant hordes



on *Underworld* is nearing its completion.

THE BLOOD BARKER

The project began in the fertile imagination of Clive Barker, the 33-year-old horror author whose first three volumes, *Clive Barker's Books of Blood*, appeared to great critical acclaim last year. Already an experienced playwright, with a further three collections and a novel due out this year, *Underworld* is Barker's first original screenplay.

DR. SAVARY'S UNSAVORY EXPERIMENTS

The story is set beneath the streets of

a vast near-future metropolis. In this secret world of cut-throats and tunnels live the horrifically deformed victims of Dr. Savary's experiments with Lacetothine, a new mind-expanding drug.

But the seldom-seen denizens of this nightmare underworld incur the wrath of Hugo Mothensville, kingpin of the criminal underworld, when they abduct the beautiful Nicole.

Infuriated, Mothensville sends a minion, Ben, down to search for the girl. Unbeknown to her pursuers, Nicole is already a child of the forbidden realm, and possesses remarkable powers.

As the two underworlds head toward a final confrontation, Ben must try to prevent the destruction of the mutants by his criminal masters and save the girl he has come to desire.

MOBSTERS VS. MONSTERS

An accomplished graphic artist and designer with a background in commercials and short films, George Pavlou has long wanted to work on a project with Clive Barker. When he finally asked the young writer if he had any ideas for a film, Barker gave it some thought and wrote down a few pages of treatment that finally

developed into the script for *Underworld*. "It comes from a love of film noir," says Barker. "A love of good monsters, a love of thrillers generally. I've always wanted to see a shootout between mobsters and monsters."

Some time later, during a discussion in a pub, Pavlou showed the treatment to producer Don Hawkins. A sometimes actor, Hawkins had already made two forays, *After Delancey* and *Funeral Party*, but felt this game was an area of film that had until then passed him by. His initial reaction to Barker's outline was complete confusion: "I couldn't really make head or tail of it," says Hawkins. "So I gave it to Kevin who came in next morning and said, 'This is wonderful, we've got to do it!'"

Hawkins and his partner Kevin Attew were so impressed with the treatment that they went back to Barker and asked what else he had. He showed them the galleys for the *Books of Blood* and the producers optioned five more stories, with a possible further six to follow.

SHOCKING SPEED

With only 7 weeks before filming began, "Because of the speed with



Denholm Elliott (upper right) plays the demented Dr. Savary, whose insane drug experiments created the mutated residents of *Underworld*.

which we did it," says Hawkins, "the film started to dictate its own style. It was also to do with the fact that we didn't have much money to spend."

Pavlov is a great admirer of the visual styles of directors Dario Argento and Brian De Palma and even though he was restricted by the very tight shooting schedule and lack of money, he decided to give *Underworld* a distinctive, stylized look. Barker is particularly pleased with this highly visual approach: "It has a timeless feel. Hopefully it is going to have a strange, removed-from-reality quality to it. I'm delighted by what I've seen on the screen."

Hawkins is quick to credit the crew—a combination of experienced technicians and dedicated newcomers making their feature debut—for their "incredible support." But if the short pre-production time worried the producers, it posed an even bigger problem for the special effects crew.

Peter Litten had worked with so-called makeup effects expert Christopher Tucker (*The Deceitful Man*, *The Company of Women*) before setting up his own company, Coast-to-Coast Productions. Coast-to-Coast had previously worked briefly on *Don't Open Till Christmas* and completed a first feature, *April Fool's Day* (starring Caroline Munro), when it was hired to supply the effects for *Underworld*.

However, most of the pre-production time was taken up with simply creating the designs for the various characters.

"We've had a very limited time to get it together," laments Litten, whose 11-person crew worked around the clock to insure that the prosthetic and mechanical effects would be ready for Pavlov whenever he needed them. "The most important thing, if you have to compromise, is to compromise in the right sort of way, so that you still get the right sort of effect."

FJA'S KIND OF FILM: ANTI-DRUGS

With preparation time swiftly running out, the producers had to assemble their cast before the shooting script was completed. "We were incredibly lucky with the cast," admits Don Hawkins. Award-winning character actor Denholm Elliott (*Holders of the Lost Ark*, *Trading Places*) stars as the derelict Dr. Savary, creator of the deadly drug. Elliott decided to keep away from the stereotyped image of the mad scientist and instead he brings to the role the cold terror of a sinister English gentleman. One of the things that attracted the busy actor to the project was the story's anti-drug message, a theme that Oliver Barker's script openly develops: "This drug seems to be the answer to every

criminal mastermind's dream," reveals the author, "except it has unfortunate side effects... It's an anti-drug movie in that sense."

WELCOME BACK, INGRID PITT!

As the reluctant hero, the producers chose London-born television actor Larry Lamb. (The minute he walked in, we knew there was no one else who could play Sam," explains Hawkins). Steven Berkoff had just finished another unsavory role in *Beverly Hills Cop* when he was cast as crime boss Hugo Mockerskille, and Countess Dracula herself, Hammer horror queen Ingrid Pitt, was signed for an important cameo as Peppercorn.

Don Hawkins believes that the performers readily accepted their roles because they had always wanted to appear in a genre film such as *Underworld*. "We've got remarkable actors playing the underworlders," he says. "Some of them have very little to say—Miranda Richardson, for example, Philip Davies, Paul Brown... Gary Olsson doesn't have a word but he gives the most magnificent performance—he's like Sir Laurence Olivier playing a mad dog!"

With 17-year-old newcomer Nicole Cooper cast in the pivotal role of the ailing Nicole, filming was ready to begin early last year.



Peter Litten (far left) and a crew of FF created, in record time, the mechanical and makeup effects for the first film written by horror scribe extraordinaire Clive Barker.



Underworld was shot on location around London and at Limehouse Studios in the city's Docklands redevelopment area. For the scenes in Peppering's elegant mansion, art director Ian Hunterford recreated the splendor of Lord Nelson's fading 18th Century home overlooking the River Thames. Through 7 revisions of the screenplay, Clive Barker remained in close contact with the production, often rewriting the script as shooting continued.

HORRIFIC LIMAX!

While the filming progressed smoothly, Peter Litten was worrying about how he was going to create what Barker describes as the movie's "one hell of a slam-bang ending!"

Litten had to show the complicated transformation that overcomes Seavay during the picture's horrific climax. This involved three makeup stages, two models and an animatronic head for the closeup work. "We've had a very limited time to get the transformation at the end together," says Litten, who had only half a day to film the spectacular metamorphosis. "We've had to simplify it along the way. There were originally two transformations in the story but it would have been impossible to complete them, given the film's tight schedule."

As it turned out, the sequence worked perfectly, with the crew applauding Denholm Elliott's tortured cries of pain. For closeup shots of the tormented Dr. Seavay, the actor's son stood in for his father, his smaller head and similar bone structure fitting snugly into the animated skull.

With only a few days left before the studio work was due to be completed, cast and crew members were stunned when the unit's location manager, Adam Sedgwick, was murdered in a sensational shotgun killing. Even so, filming was completed on schedule.

CLIVE THRIVES ON HORROR

Got Hawkins firmly points out that *Underworld* "is not an exploitation horror film." He prefers to describe it as a "non-realistic fantasy film," yet it is difficult to ignore the project's pulp origins. Clive Barker, however, has no such qualms: "I think one of the best things about writing genre work is that you are working in traditions," he maintains. "I love horror."

FUTURE FEAR

With *Underworld* due for release in the winter of this year, Green Man Productions is already planning the next Clive Barker adaptation. Titled *Reckless Run*, it features a monstrous

giant released from an ancient grave, who terrorizes the inhabitants of a peaceful English village. "It would be great if one could develop a house style for these things," enthuses Barker.

Hawkins is currently preparing *Computer Invaders*, from his own script, which Roger Christian (GBH) will direct this year. Further into the future, Hawkins and Atten hope to team again with George Polou to make an epic fantasy adventure. And then there are those other Clive Barker stories...

With all this activity, no one is seriously considering an *Underworld* sequel at the moment, although the possibility has been discussed. "You could only do a prequel, anyway," says Hawkins. "Although it would be much more an action picture than fantasy."

Underworld is firmly aimed at the youth audience, yet the strong cast and the care and imagination that have gone into its making should insure that this low-budget, independently produced horror film will find wider recognition.



FREDDY'S REVENGE



NIGHTMARES COME TRUE FOR DIRECTOR JACK SHOLDER AS HE LEARNS TO "DO THE FREDDY" FOR NIGHTMARE ON ELM STREET'S HEART-SLASHING SEQUEL.

BY DENNIS FISCHER

horror film *The Taking*.

When I talked with him, he was in the final stages of editing *Nightmare II*. "It's coming together very well," he remarked. "They say nothing looks better than the script or worse than the first cut, which is always the case. All the dailies look pretty spectacular, so you figure when you see it all cut together, it'll look great. But I should know, considering my background, that the first cuts are usually pretty horrifying."

"It's like a novelist who writes his novel by writing a sentence at a time. He writes the first and the seventh sentence in chapter nine, and then the third sentence in chapter two. He puts these sentences in an envelope and sends them off to somebody who has to then figure out how it should all go together. Then at the end of the year, he reads his novel and he's shocked. It's a similar kind of situation."

The film opened to magnificent box office results in New York and is currently doing very well. Sholder points out that *Nightmare II* has "all the elements, but it's quite a different picture from the first one. Wes Craven, director of the first film, did an excellent job and obviously made a very good film that struck a chord. The picture did so well and unlike most horror films, it kept going week after week, instead of dropping off the way many of them do. It really affected a lot of people, and I hope this one does also.

"We took a chance in terms of making a different movie. The only thing that's the same is the Freddy Krueger character who, as you probably know, is starting to become a bit of a phenomenon. People go to screenings of the film dressed like him and Robert Englund's getting fan letters and people are showing up at his house in Freddy get-ups. It's almost turned it to a Rocky Horror Show kind of thing."

One thing that Sholder wanted to change, however, was the dark of the first *Nightmare* film. "Our picture is lighter. Wes is a very serious guy and his film was very dark, very oppressive, very serious and fairly unentertaining. There wasn't much intentional humor in it. Wes, on the other hand, leaned out with humor. I got filtered through writer David Gaskin's and New Line Cinema head Boby Shaye's sensibilities. The pair of them developed the script on their own without Wes, and then I added my two cents' worth. So while the film does have pretty serious moments, we have more fun with it. The whole scale is bigger, the scope is bigger, the effects are bigger. I think it's got a couple of really stunning sequences, the sort of things that people see and say to their friends, 'Hey, you've got to see this!'"

Sholder is proud of the scene in which Freddy Krueger is trying to get back into our world from where he was sent at the end of the last picture. He



BYPASS Jack Sholder took on the task of directing *A Nightmare on Elm Street Part II: Freddy's Revenge*, he had written and

directed *Alone in the Dark*, a slasher film featuring three enjoyably psychopathic performances by Martin Landau (who possesses one of the most menacing smiles in Hollywood, which he used to good effect), Jack Palance (*Believe It Or Not!*) and Erland Van Lath (the man-beastman from *The Wendell and Willy Story*). He also wrote the script for the upcoming *Where Are the Children*, adapted from the novel by Mary Higgins Clark and starring Jill Clayburgh and Bernard Hughes.

In the past he's directed *The Taking* Party for PGs and *Cats and Dogs*, a short which won an award at the Chicago Film Festival, but his primary background has been as an editor. He's edited everything from the Emmy Award-winning series *Life Line* to *King* from Montgomery to Memphis and the

A Nightmare

ON ELM STREET

Part 2



With its gaze over the body of the teenage son of the family that moved into the house on Elm Street where everything happened five years ago, *Cruiser* tries to gain control of the heart, Jesse White, 6'11" by 55, until Jesse White turns into Freddy in a transformation that Shuler compares to those in *The Howling*. "It's really spectacular and very imaginative," Shuler says. "The effects are extremely clever without being overly disgusting. It's very easy to digest as audience. I told all of our special effects people, the two special makeup artists and the mechanical effects designer, some of whom worked on the first picture, that I wanted to go for the max rather than the ugly—in other words, to maximize rather than disgust them. The film is not big on gore. I hope it's big on imagination."

Shuler is not daunted by the prospect of following up such a successful original, particularly since he does not feel that his film is a straightforward copy of other horror movies. "But on the other hand, it is *Nightmare on Elm Street Part II*," he admits, "so that means that once if the movie were terrible, it would do well at the box office. If we actually have a really good one, that gives us a chance to go through the roof, which is what I *do* wish will happen. I think it'll be bigger than the first one."

Originally when *Cruiser* was going to direct the picture, Sam Peckinpah with the script and tied up with several other projects, he declined. However, *Cruiser* was recruited on the project and did offer a few suggestions. As New Line was pleased with the job Shuler had done on *Alone in the Dark*, they then offered the project to him.

Shuler does not regret, however, to get typed as a horror film director. "It's not really my goal in life to make horror films," he says, "but they asked me to read it and said, hey—this thing is terrific. I got very excited and started thinking this would be a lot of fun to direct. Come enough, that's what happened. I basically came on the film about six weeks before we started shooting, so I had to do a fast study on it."



One thing that Part II has going for it is an able cast headed by Robert Englund reprising his role as Freddy Kruezer. Says Sholder, "I think the major asset of the first film, in addition to the concept itself and the fact that you were never sure when you were dreaming or awake, was Robert Englund. Usually in horror films, the bogeyman is just that Robert is an actor of considerable stature. He played the good alien on *T* and received an Emmy nomination. He's a superb actor, and he's created a character who's very scary, but interesting and devilish—not the usual sort of bogeyman."

"We also have Gu Guiguer and Hope Lange, who are both wonderful actors. For the two main juvenile roles, we have Mark Patton who really gives a repetitive performance, and first-timer Kim Myers, who lives with her film composer father. She's a bit of a discovery."

Sholder has high praise for his cast. "I think that right down the line, everybody has tried to improve upon the first picture. I certainly feel that our cast has. There's not a weak link in the cast. It was also a pleasure working with the crew. My director of photography, Jacques Huifin, is a superb cinematographer. I think we have a greater use of color than in the first film. We tried to pull the camera

back to get more depth and also moved the camera quite a bit to give it a glossy look."

Sholder, like most directors, found the special effects challenging. "We had a five page list of special effects. In one sense, it's a special effects movie. I had no idea how to achieve half of them when I started. Fortunately we had people working for us who had very good ideas how to achieve them. It involves makeup appliances, extensive miniatures and a lot of mechanical effects like boiling goats or exploding hot dogs. There's a sequence where this bus ends up teetering on the edge of hell while the ground falls away all around it. There's some spectacular stuff."

"But from another point of view, the hardest thing was to not make it a special effects picture, to try to keep the human element in there. Because on another level, I see the picture as a love story. It's Freddy and the beast after the hero turns into Freddy, and his girl friend has to win him back and does it through the power of love. It gets kind of touching, not the usual horror film. It has human values. Everybody says all the money is in the special effects, but really for me the money was in having all those effects relate to and come out of real characters."

"It's often necessary for me to

remind some of the special effects people that we weren't photographing their robot or their appliance, we were photographing it acting as a human being, having it go through some emotional state. Part of my contribution to this thing was to keep that element there. Oddly enough for someone who has just made his second horror film, my real loves are Tarantino and Renoir, the great humanist filmmakers. Those are the films that I go to see. Which is not to downplay horror films. I really did enjoy doing this film. On one level, it's very pure cinema. I like the fact that we used the language of cinema to tell our story."

What's ahead for Jack Sholder? One project that he hopes to direct is *White Rabbit Express*, based on Robert Merkin's novel about cocaine smuggling. The South Florida look of *The Dead*. Sholder is also writing a romantic comedy called *Red Tails* with Paul Gillingham (who also wrote *Red Street*), and he hopes to direct a film tentatively titled *Texas*, which he describes as "a Preston Sturges type of comedy with heart."

Sholder has this message for the readers of *WORLDWIDE*: "Go out and see *Nightmare on Elm Street Part II*. It's the greatest sequel to a horror film ever made!"



Belie. Where's
a man like that
when you need
him?



At one Carol
Moss. From
with a hat case
of investigation
Hill's. Finally
on a note. The
longest
episode—
there's something
more than any
one person?



*Donino
was
Here*

